

N.B.—All previous Syllabuses are Cancelled.

CENTENARY YEAR, 1921-22.

PROSPECTUS OF
TEACHERS' TRAINING COURSES
AND LECTURES ON TEACHING

ALSO CONTAINING
SYLLABUS OF EXAMINATION

IN
VOICE CULTURE AND CLASS SINGING
FOR CHILDREN.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1930.

Patrons.

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

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Secretary.

J. A. CREIGHTON.

SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted to meet the requirements of the Teachers' Registration Council, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various lectures. For this purpose an Entrance Examination will be held a few days before the commencement of each Term. It should be clearly understood that the lectures under headings II., III., IV., VI., VIII., IX. and X. (pages 4 to 7) are given entirely from the standpoint of *the teaching of these subjects to others*.

3. Those who are not already Students of the Academy but who may be admitted to the Course will be allowed the full privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices; Choral Class; Fortnightly Concerts, and all public Chamber and Orchestral Concerts. They will also have access to the Music Library.

4. Student-Teachers can take the Course in sections if preferred.

5. Visitors may attend any set of Lectures on payment of the appropriate fee.

6. All Student-Teachers take Subjects I., II., VII., and *either* Twelve Lectures in Musical Appreciation *or* in Voice Culture. Those in Pianoforte take in addition Subject VI. Those in Singing take Subject VIII. Additional, in Violin, Subject IX.; in Organ, Subject X.; and in Voice Culture, Subjects IV. and V.

7. Attendance at not less than 75 per cent. of the general Lecture-Lessons and at *all* lectures devoted to *Teaching under Supervision* is obligatory.

8. Student-Teachers who have attended the above-mentioned percentage of the Lectures, and who satisfy their Professors as to their ability generally, will be recommended for a Certificate. In the case of illness the Lecturer will use his discretion as to making recommendations for the Certificate.

For Lecture Time-table, see pages 7 and 8.

SYLLABUS OF LECTURE-LESSONS.

I. (a) **Psychology in its Application to the Teaching of Music and other subjects.**

Six Lectures.

(b) **The Teaching of Children.**

Six Lectures.

A combined course of Twelve Lectures by Mrs. SPENCER CURWEN on the principles laid down in (a) exemplified (or specially applied) in (b). (Michaelmas Term.)

(a) How Psychology helps the Teacher—Mind and Body—How we Learn—The Percept—The Mental Image—The Concept—Imagination : Re-productive and Creative—Habit and Memory—Attention and Interest—Apperception.

(b) Method : What it means ; its principles rooted in Psychology—General and Special Application—Method and Subject-matter—Method and Teaching Devices—The Lesson and its Parts—Order and Manner of Presentation.

Examples from the teaching of the Elements of Music to Children. Lessons by Students criticised.

II. Aural Training and Sight-Singing.

Michaelmas Term. Twelve Lectures by Dr. F. G. SHINN.

Lent Term. Twelve Lectures by Mr. ERNEST READ.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Fundamentals of Rhythm and Tonality—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and "Nuance"—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from a harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Consideration of the methods which may be employed to awaken the interest of pupils in Music as an Art, and to develop their appreciative powers—Criticism Lessons by the Student-Teachers under supervision.

III. Musical Appreciation.

Optional Subject.

Midsummer Term. Twelve Lectures by Mr. STEWART MACPHERSON.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the "Appreciative" study of music—Its intimate connexion with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's Imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the Teacher to know much Music, and to be able to illustrate well at the Pianoforte—When and how the Gramophone may supplement the Teacher's own keyboard-illustrations.

Lessons by the Student-Teachers under the supervision of the Lecturer.

N.B.—In view of the supreme importance to the Teacher of a wide knowledge of Music of various schools of thought, Mr. STEWART MACPHERSON will give (during the Michaelmas and Lent Terms, on

Wednesdays, at 11.45 a.m.) a preliminary course in preparation for the above. This preliminary course (*which is optional*, and for which a special fee is charged) will consist of a critical and detailed study of important musical works of different periods, played and discussed by the Lecturer.

IV. Voice-Culture, School Class-Singing and Conducting.

Optional Subject.

Michaelmas Term. Twelve Lectures by Mr. JAMES BATES.

Lent Term. Twelve Lectures by Mr. F. C. FIELD HYDE.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing, Range and Registers, Tone Quality, Flexibility, English Phonetics and Diction—Phrasing and Expression—Pitching keys from the Tuning Fork—The Memorising of Metronomic Rates—Blend and Balance in part-singing—Choice and Study of Songs and Part-Songs for all grades of School Pupils.

Note.—Those who wish to specialise in Voice Culture may take a complete course in the above in the same way as Pianists take the Lectures in Pianoforte Teaching. In such cases they should attend both in the Michaelmas and Lent Terms, and also take Mr. BEAUCHAMP'S Lectures in Conducting during the Summer Term.

V. Conducting.

Optional Subject.

Summer Term. Twelve Lectures by Mr. HENRY BEAUCHAMP.

This course is optional except in the case of those specialising in Voice Culture. (See above NOTE.)

VI. Lecture-Lessons in Pianoforte Teaching.

- (1) Lent and Summer Terms. Twelve Lecture-Lessons by Mr. O. BERINGER.

Psychology in relation to Pianoforte Teaching—Method *v.* "Methods"—Technical exercises in the relation to Études—The selection and grading of Pianoforte Music for teaching purposes—Analysis of the works of the most important Pianoforte composers—The rendering of Ornaments—Fingering, Phrasing and Expression—Technique of Pedalling—Sight-reading—Lessons given by members of the class under the supervision of the Lecturer.

- (2) Lent and Summer Terms. Six Lecture-Lessons by Mr. TOBIAS MATTHAY in Lent Term and Six Lecture-Lessons by Mr. FREDERICK MOORE in Summer Term.

Practical application of the Laws of Psychology and Pupil Treatment.

The application of the Laws of Interpretation and Technique in teaching.

The teaching of the act of Attention and the higher forms of Ear-training, as required in Pianoforte playing.

Instruction in teaching the Analysis of the Shape, Rhythm, Phrasing, and Technique of selected pieces from the aspect of performance.

Instruction in Memorising and Playing from memory, also in teaching the beginner.

Experimental Teaching by the Class, Diagnosis and Correction of the causes of faults and the study of special teaching problems under the Lecturer's supervision.

VII. Lectures in the History of Music.

Michaelmas Term. Three Lectures by Sir ALEXANDER C. MACKENZIE, Mus. Doc., on Beethoven.

Lecture by Dr. F. G. SHINN, on Haydn and Mozart.

Lent Term. Four Lectures by Dr. H. W. RICHARDS, on the music of the Nineteenth Century (First Period).

Summer Term. Four Lectures by Dr. F. G. SHINN, on the music of the Nineteenth Century (Second Period).

VIII. Lecture-Lessons in the Teaching of Singing.

Midsummer Term. Twelve Lecture-Lessons by Mr. J. FREDERICK KEEL.

Introductory—Organs employed in Singing—The art of breathing: its importance in the teaching of Singing—Breathing Exercises—Formation of the voice—Registers—Classification and compass of voices—Exercises for young students—Power, flexibility, attack, intonation—Diction in Singing—Phrasing—Expression—Tone colour—Rhythm—Time—Accent—Interpretation—Recitative—Various styles of works—Oratorio, Opera, etc.—Faults in Singing and how to overcome them—Temperament—Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

Student-Teachers are invited to question the Lecturer on any of the above headings.

IX. Lecture-Lessons in Violin Teaching.

Midsummer Term. Twelve Lecture-Lessons by Mr. SPENCER DYKE.

Psychology in relation to Violin teaching—The advantages of early aural training—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various nationalities, and exercises giving general principles as to their selection and grading—Also a short analysis of the works of the most important composers for the violin.

Criticism lessons to be given by students under the Lecturer's supervision, and the study of special teaching problems.

X. Lecture-Lessons in Organ Teaching.

Michaelmas Term. Twelve Lecture-Lessons by Dr. H. W. RICHARDS.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the Lecture-Lessons for demonstration purposes.

SESSION 1921—1922.

DATES OF TERMS.

Michaelmas Term	...	September 19 to December 10.
Lent Term	...	January 9 to April 1.
Summer Term	...	May 1 to July 22.

FEES.

	£	s.	d.
Entrance Examination	0	10	6
Fee for the complete course	5	5	0

The course can be taken in sections if desired, at the fees named below, and **Visitors will be admitted to a single course of Lectures on payment of the appropriate fee.**

TERMINAL ARRANGEMENTS.

Michaelmas Term, 1921.

The Lectures to be attended in the various Subjects are given on page 3, paragraph 6.

	£	s.	d.
<i>Psychology in its application to Teaching</i> (Mrs. Curwen), Saturdays at 12	2	12	6
<i>The Teaching of Children</i> (Mrs. Curwen)	2	12	6
<i>Aural Training</i> (Dr. F. G. Shinn), Wednesdays at 4.30	2	12	6
<i>Voice Culture and Class Singing</i> (Mr. Jas. Bates), Saturdays at 10	2	12	6
<i>Organ Teaching</i> (Dr. H. W. Richards), Saturdays at 2	2	12	6
<i>The History of Music</i> (Sir Alex. C. Mackenzie, Mus. Doc.), Wednesdays at 3.15	0	10	6

LENT TERM, 1922.

	£	s.	d.
<i>Aural Training</i> (Mr. Ernest Read, A.R.A.M.), Wednesdays at 4.30	2	12	6
<i>Voice Culture and Class Singing</i> (Mr. Field Hyde), Saturdays at 10.20	2	12	6
<i>Pianoforte Teaching</i> (Mr. Oscar Beringer, Hon. R.A.M.), alternate Saturdays at 2	†1	6	3
(Mr. Tobias Matthay, F.R.A.M.), alternate Wednesdays at 6.45 p.m.	†1	6	3
<i>History of Music</i> (Dr. H. W. Richards) Wednesdays at 3.15	0	10	6

SUMMER TERM, 1922.

<i>Musical Appreciation</i> (Mr. Stewart Macpherson, F.R.A.M.), Wednesdays at 11.45	2	12	6
<i>Choral Singing and Conducting</i> (Mr. Henry Beauchamp, Hon. R.A.M.), Wednesdays at 3.15	2	12	6
<i>Singing</i> (teaching of) (Mr. J. Frederick Keel), Saturdays at 11.30	2	12	6
<i>Violin Teaching</i> (Mr. Spencer Dyke), Saturdays at 12	2	12	6
<i>Pianoforte Teaching</i> (Mr. Oscar Beringer, Hon. R.A.M.), alternate Saturdays at 2	†1	6	3
(Mr. Fredk. Moore, F.R.A.M.), alternate Saturdays at 2	†1	6	3
<i>History of Music</i> (Dr. F. G. Shinn, Hon. R.A.M.), Wednesdays at 4.30	0	10	6

† Two courses bracketed together form a single section.

TEACHERS' TRAINING COURSE IN ELOCUTION.

LECTURE-LESSONS IN THE TEACHING OF ELOCUTION.

Lecturers.

ACTON BOND, Hon. R.A.M.
Miss ANNIE M. CHILD, F.R.A.M.
Miss KATIE THOMAS, F.R.A.M.

SYLLABUS OF LECTURE-LESSONS.

I. (a) Psychology in its Application to the Teaching of Music and other Subjects.

Six Lectures.

(b) The Teaching of Children.

Six Lectures.

A combined course of Twelve Lectures by Mrs. SPENCER CURWEN on the principles laid down in (a) exemplified (or specially applied) in (b). (Michaelmas Term.)

(a) How Psychology helps the Teacher—Mind and Body—How we Learn—The Percept—The Mental Image—The Concept—Imagination, Re-productive and Creative—Habit and Memory—Attention and Interest—Apperception.

(b) Method : What it means—The principles rooted in Psychology—General and Special Application—Method and Subject-matter—Method and Teaching Devices—The Lesson and its Parts—Order and Manner of Presentation.

Examples from the teaching of the Elements of Music to Children.
Lessons by Students criticised.

II. Physiology of the Voice, Etc.

Eight Lectures each Term.

Physical Culture—Breathing—Organs employed—Resonance—Articulation—Speech—Enunciation and Pronunciation—Formation of Vowel and Consonantal Sounds—How to train the Ear—Technique of Expression by the Emission of Vowel and Consonantal Sounds—How to correct imperfect Foreign and Provincial vowels and consonants—Method of speaking in Class Room and Hall—The Study of Inflection, Emphasis, Variety of Tone and Pause as a means of expression.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

III. Technique of Elocution and Diction, both for Speaking and Singing.

Eight Lectures each Term.

The treatment of Inversions, Parenthesis, Refrain, Quotations, Rhyme, Rhythm, Phrasing—The Cultivation of the Imagination and the Art of Facial Expression—The Art of Gesture—Different treatment of Lyrical, Dramatic, Narrative, Reflective and Character Poems—Extracts from Prose Works—How to Memorise, both for children and adults—Importance of Sight-reading—Selection of pieces for teaching all grades of Pupils and how to arrange a programme—The difference in teaching large and small classes—Where Recitation ends and Drama begins.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

IV. The Presentation of Plays in Schools.

Eight Lectures each Term.

How to present Plays and Scenes from Plays in Schools and Institutions—The Treatment of Shakespeare, Old Comedy and Miracle Plays, etc.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

Sections II., III. and IV. will be given each term and will be taken in rotation by Miss Child, Miss Thomas and Mr. Bond.

V. Historical Lectures.

One Lecture on the History of Prosody up to modern times ; Two Lectures on the broad principles of Applied Elocution ; and One Lecture on the History of Elocution and Oratory and the Evolution of Drama, will be given each term, the Lecturers being Miss Katie Thomas, F.R.A.M., Mr. Acton Bond, Hon. R.A.M., and Mr. Wilton Cole, A.R.A.M.

The Course can be taken in sections if desired, at the fees named below.

Visitors will be admitted to any single course of Lectures on payment of the appropriate fee

FEEES.

	£	s.	d.
Entrance Examination	0	10	6
<i>For the complete course</i>	5	5	0
Fees payable if Course is taken in separate sections:—			
<i>Psychology in its Application to Teaching</i> (Mrs. Curwen), Saturday, at 12 (Michaelmas Term only)	2	12	6
<i>Physiology of the Voice</i> (each term)	2	12	6
<i>Technique of Elocution</i> (each term)	2	12	6
<i>The Presentation of Plays in Schools</i> (each term)	2	12	6
The above three sections will be given in rotation by Miss Thomas, Wednesdays, at 5 p.m. Miss Child, Saturdays, at 10 a.m. Mr. Bond, Mondays, at 5 p.m.			
<i>Historical Lectures</i> (each term)	0	10	6

SYLLABUS OF EXAMINATION IN VOICE CULTURE AND CLASS SINGING.

1. An Examination of Teachers, or of those who wish to become Teachers, of Voice Culture and Class Singing for Children, will be held at the Royal Academy of Music, London, in July and during the Christmas Vacation. This Examination will be open to all persons irrespective of age and whether educated at the Academy or elsewhere. Candidates thereat will be required to pass to the satisfaction of the Board of Examiners in the subjects and tests herein stated, or such portions of them as the Examiners may deem sufficient.

2. Intending Candidates must enter their names upon a form which must be forwarded, together with the fee, so that they may be received by the Secretary of the Royal Academy of Music, York Gate, Marylebone Road, N.W., on or before the 25th June for the July Examination, or the 15th November for the Christmas Examination. The fee payable is three guineas.

3. Any Candidate failing to attend the Examination at the time appointed will forfeit the fee—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases a portion of the entry fee may, at the discretion of the Committee, be transferred to the following Examination. In all other cases of re-entry the full fee must be paid.

4. Successful Candidates will receive a Certificate, signed by two Examiners and by the Chairman or Principal of the Royal Academy of Music, to the effect that they are considered qualified to undertake the Cultivation of Children's Voices and the Teaching of Class Singing. Such Certificate will not entitle the holder to add any letters to his or her name.

5. Candidates obtaining an aggregate of 90 per cent. of marks or upwards will be awarded an Honours Certificate.

6. In order to pass, Candidates are required to obtain at least 75 per cent. of the marks obtainable in *each* branch of the Examination—oral and written. Candidates who already hold any of the following British distinctions are exempt from the paper work (Sec. E), viz., Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., F.R.C.O., and A.R.C.O.

7. Those who succeed in the practical branch, but fail in the paper on Rudiments, will be permitted to attend for re-examination at *either* of the next two periods, but not *both*, in that branch only, on payment of a further fee of one guinea; but if they then fail they must undertake the whole of the Examination and pay the full fee should they again become Candidates.

8. Those who succeed in the Rudiments paper, but fail in the practical branch, will, if they become Candidates at *either* of the next two periods (not both), be exempt from again working the paper. The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

9. The Boards of Examiners will be constituted from the following: JOHN E. BORLAND, Esq., Mus. D. Oxon.; STEWART MACPHERSON, Esq., F.R.A.M.; H. W. RICHARDS, Esq., Mus. D. Dunelm, Hon. R.A.M.; ARTHUR SOMERVELL, Esq., Mus. D. Cantab.

10. The Committee of Management reserves to itself the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Lecture-Lessons in Voice Culture, Class Singing, &c.

Lecture-Lessons in preparation for the above Examination are given on Saturdays at the Royal Academy of Music, as under—

- (i) In Voice Culture, Class Singing, and Rudiments of Music, by Mr. James Bates, from 10—11.
- (ii) In Sight Singing and Ear Training, by Mr. Field Hyde, from 11.30—12.30.

The fee payable for the double Course is £5 5s. per term, or, for either Course separately, £3 3s. per term.

The Examination is not restricted to those who have been trained at the R.A.M., but is open to all persons without limit of age, who desire to prove their efficiency in the subjects covered by the Syllabus.

SYLLABUS.

(A) Voice Culture and Class Singing. (*Vivâ Voce*.)

(1) Simple questions on the organs employed in singing, and on their respective functions in the use of the voice. Breathing. Resonance. "Head Voice," "Chest Voice," and registers. Compass of children's voices. Principal attributes of pure vocal tone, and how to acquire them. Faults in voice production, and how to correct them. Causes of and cure for flat and sharp singing. Vowels. Consonants. Enunciation. Elocutional phrasing. Expression as illustrating light and shade, rhythm and mood. Balance and blend of voices in part singing. How to treat children said to have "Tone Deafness" and "Bad Ear," or "No Voice." "Break" of voice.

(2) Questions on Class Management; Sight-reading; Vocal Exercises; Conducting (beating time); and on the teaching of three Unison Songs, two rounds or canons, two two-part songs and two three-part songs, all chosen by the Candidate and previously prepared. (Copies of such music must be brought by each Candidate.)

(3) To use a C tuning fork and give any key note required from it.
Maximum Marks, 100.

Candidates must gain not less than 75 marks to pass.

(B) Sight Singing. Tonic Sol-Fa and Staff Notations.

(1) To sing diatonic and easy chromatic passages, which may modulate to the dominant, sub-dominant and relative minor keys.

(2) To sing a test in any form of the minor mode.

(The above tests to be sung to the Examiner's pointing on the Tonic Sol-fa Modulator.)

(3) To point on the Modulator and Sol-fa from memory one unison song, selected by the Examiner from the three prepared by the Candidate.

(4) To monotone to Time names (taa, taa tai, &c.) or to "laa," a passage containing any common divisions of the beat in simple or compound times.

(5) To sing at sight from Tonic Sol-fa and from Staff notations, not more than two tests in Time and Tune combined, containing diatonic

and easy chromatic passages. These may modulate to the dominant, sub-dominant, and relative minor keys, and may include any common divisions of the beat in simple or compound time. (Each test must be sung to Sol-fa syllables, and to "laa.")

(N.B.—Satisfactory intonation is essential to success in this branch of the examination.)

(C) **Ear Tests.**

(1) To imitate short passages sung or played by the Examiner.

(2) To write from Dictation in Tonic Sol-fa or on the Staff with G clef, a simple melodic passage of not more than four bars, which may modulate to the dominant, sub-dominant, or relative minor. The key-chord will be named and played, and the test, which may be in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time, will be played through not more than three times by the Examiner.

(D) **Blackboard Exercises.**

(1) Passages from Tonic Sol-fa for a Class translated into Staff notation, and from Staff notation into Tonic Sol-fa.

(2) Time and Tune Exercise, in Staff notation, illustrating points suggested by the Examiner.

Maximum marks, 100.

Candidates must gain not less than 75 marks to pass.

(E) **Rudiments of Music.**

Paper Work. 2 hours.

Questions on notes, dots, and rests. The staff, with treble and bass clefs. Scales and key signatures. The technical names for the degrees of the scale (tonic, &c.). Intervals and their inversions. Time; time signatures. The meanings of terms and signs in vocal music. Triads (as separate chords). Transposition and barring of given passages.

Maximum marks, 100.

Candidates must gain not less than 75 marks to pass.

Copies of the papers set in 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916 and 1917 can be supplied on receipt of remittance at the rate of sixpence for each paper.

August, 1921.

EXAMINATION IN VOICE CULTURE AND CLASS SINGING FOR BOYS AND GIRLS.

LIST OF SUCCESSFUL CANDIDATES.

ALLSOP, ANNIE WINIFRED	..	..	..	Paddington	..	1916
BABB, KATE ETHEL	..	..	..	Streatham	..	1920
BAINS, WALTER	..	..	..	Stroud Green	..	1910
BATES, CONSTANCE	..	..	..	Paddington	..	1917
BATES, FRANK WILMENT (Honours)	..	..	..	Wimbledon Common	..	1908
BAYNES, JESSIE E.	..	..	..	Forest Gate	..	1911
BOVELL, JOHNSON OLIVETTE	..	..	..	Fulham	..	1917
BOWDLER, GERTRUDE DICCONSON	..	..	..	Berkhamstead	..	1908
BOWE, MAUD ELIZABETH	..	..	..	Forest Hill	..	1917
BOWERS, ALICE M.	..	..	..	High Wycombe	..	1913
BOWMAN, ISABELLA	..	..	..	Ilford	..	1910
BOWMAN-SMITH, MURIEL	..	..	..	Reading	..	1918
BRADFIELD, FLORENCE M. C.	..	..	..	Bristol	..	1910
BROCKMAN, IRENE	..	..	..	Bloomsbury	..	1917
BROOKS, FRANCIS THOMAS	..	..	..	Clapton	..	1917
BROWN, ISABELLA	..	..	..	Walthamstow	..	1920
BROWN, KATHRINE MARGARET	..	..	..	Kensington	..	1920
BRYANT, EVELYN R.	..	..	..	Chiswick	..	1910
BUTLER, ROSE	..	..	..	Belvedere	..	1909
CALLAN, LILIAN FLORENCE	..	..	..	Leyton	..	1912
CANNING, FRANCIS W.	..	..	..	Sutton	..	1913
CARDEN, WINIFRED MARY	..	..	..	Wimbledon	..	1917
CARRICK, ERNEST F. P. (Honours)	..	..	..	Bromley, Kent	..	1908
CHAPMAN, ETHEL	..	..	..	South Shields	..	1910
CHAPMAN, ETHEL F. M.	..	..	..	Lee	..	1919
CHEETHAM, LUCY (Honours)	..	..	..	Ilford	..	1912
CLARKE, CHARLOTTE P. G.	..	..	..	Lee	..	1918
CLAYSON, MRS. RUSSELL	..	..	..	Hornsey	..	1913
COLLIER, ALFRED J.	..	..	..	Ilford	..	1910
COOK, EVELYN (Honours)	..	..	..	Barnet	..	1918
COOK, LUCY E. M. (Honours)	..	..	..	Upper Clapton	..	1914
COOPE, KATHLEEN (Honours)	..	..	..	Maida Vale	..	1913
COTTINGHAM, FLORENCE C.	..	..	..	Wokingham	..	1909
COUPE, MARY EVA	..	..	..	Skegness	..	1917
COWLEY, ERNEST ALFRED (Honours)	..	..	..	Harrogate	..	1911
DALE, DOROTHY (Honours)	..	..	..	Roehampton	..	1914
DAVIDSON, WILLIAM C. (Honours)	..	..	..	Belfast	..	1913
DEALEY, ISABEL RUTH	..	..	..	Ilford	..	1920
DIXIE, FREDERICK WILLIAM (Honours)	..	..	..	Dollis Hill	..	1918
DIXON, FLORENCE MAY	..	..	..	Barnard Castle	..	1912
DONN, WINIFRED E. (Honours)	..	..	..	Croydon	..	1910
DUGDALE, KATE JANE (Honours)	..	..	..	Gravesend	..	1908
DUGDALE, LOUISE ZILLAH (Honours)	..	..	..	Forest Gate	..	1912
DUNCAN, CHARLES HENRY STUART	..	..	..	Wealdstone	..	1908
DUNHAM, EDITH MARY	..	..	..	Norwood	..	1911
EASSON, JAMES	..	..	..	Perth	..	1918
EDKINS, FANNY WINIFRED	..	..	..	Finchley	..	1919
EDMONDS, ELLEN J.	..	..	..	Ilford	..	1914
EDWARDS, M. DALLAS	..	..	..	Wimbledon	..	1909
EDWARDS, R. THOMPSON (Honours)	..	..	..	Liverpool	..	1909
ELLIOTT, ROBERT BERNARD	..	..	..	South Hackney	..	1909
ELLIS, ETHELWYN H.	..	..	..	Leicester	..	1911
EMERY, JOAN	..	..	..	Finchley	..	1916

LIST OF SUCCESSFUL CANDIDATES—continued.

EVANS, FLORENCE	Wood Green	1913
EVANS, MARGARET (Honours)	Barmouth	1910
FAGAN, THEODORA MARY	Berkhamstead	1909
FERGUSON, JEAN D. (Honours)	Glasgow	1912
FINCH, ELSIE	Cambridge	1916
FLOWER, ALFRED (Honours)	Enfield	1911
FOX, ESTHER JANE	Forest Hill	1908
FURNESS, ETHEL R.	Upminster	1920
FURZE, BESSIE	Newcastle-on-Tyne	1910
GALE, EDITH D.	Leytonstone	1913
GARDENER, MABEL E.	Wood Green	1920
GASS, IRENE ELSIE	Gloucester	1910
GIBSON, MARY (Honours)	East Dulwich	1915
GODFRAY, VIOLET	Jersey	1912
GOWERS, GRACE L.	Hoddesdon	1913
GREATHEAD, LUCY BEATRICE	Maida Vale	1912
GREENFIELD, MARJORIE	Elie	1918
HAGGIS, FREDERICK CHARLES	Streatham	1908
HALLEY, ISABEL M.	Southampton	1915
HAMILTON, MARY	Roehampton	1914
HANCOCK, ELSIE L.	Weston-super-Mare	1918
HANDLEY, JESSIE BARRETT	Hampstead	1908
HARRISON, WINIFRED M.	Ilford	1918
HART, LEONARD	Bayswater	1911
HARVEY, ALFRED HENRY (Honours)	South Ascot	1914
HASTINGS, RUTH	Edinburgh	1916
HILEY, VIOLET	Sutton	1915
HILL, MARY	Newbury	1916
HOGAN, MARY AGNES (Honours)	Roehampton	1914
HOGG, MAUDE HELEN MARR	Muswell Hill	1910
HOLLOWAY, EDITH GWEN	Bromley	1917
HOWSHIP, ALICE E. (Honours)	Forest Gate	1914
HUGHES, HELEN	Helensburgh	1913
HUTCHINSON, DORIS M.	Bayswater	1913
IVIMEY, LILIAN TOSHACH (Honours)	Tottenham	1908
JACKMAN, EDITH E. (Honours)	Blackheath	1910
JAMES, MARIAN GWENDOLINE	Clapham	1919
JAQUES, MARY EDITH MAY	Highgate	1920
JARVIS, DOROTHY M. (Honours)	Stamford Hill	1918
JESSON, HELEN BEATRICE M.	Streatham	1910
JOHNSON, AMY BLYTH	Surbiton	1908
JONES, LEONORA ROSALIND	Helensburgh	1914
JOUBERT, ALETTA M.	S. Africa	1917
KELSON, JOSEPH D. (Honours)	Rotherham	1909
KIRKPATRICK, BRENDA	Acton	1918
KNAGGS, MARGARET (Honours)	Golder's Hill	1911
LANG, JAMES	Glasgow	1919
LAWTON, ANNIE (Honours)	Newcastle-on-Tyne	1913
LAYCOCK, NEWTON (Honours)	Sunderland	1908
LEE, MAGGIE	Stroud Green	1911
LEMMER, JULIUS B.	Maida Hill	1914
LINDSAY, THOMAS EDWARD	Caterham Valley	1908
LINDSEY, DOROTHY M.	Putney	1916
MADDEN, RUTH	Clapham Park	1910
MALCOLM, PHYLLIS MAUD	Holloway	1910
MARSDEN, JESSIE (Honours)	Gravesend	1908
MARTIN, ETHEL	Salisbury	1917
MARTIN, FLORENCE SUSANNA	Ealing	1920
MAYS, FLORENCE	Hampstead	1911
McCLEARY, HENRY	Newry	1910
McCREA, ETHEL J.	Wakefield	1920

LIST OF SUCCESSFUL CANDIDATES—*continued.*

McLAREN, EVA MABERLY	Cheltenham	1909
MILLS, NELLIE (Honours)	Leicester	1911
MILTON, MARGARET EVELYN CURWEN	Slough	1919
MINNITT, KATHARINE E.	Mansfield	1911
MOFFAT, BARBARA D. G.	Hornsey	1910
MOORE, HILDA (Honours)	Rugeley	1909
MORLEY, MARION ADA (Honours)	Epsom	1914
MURPHY, ELIZABETH S. A.	Highgate	1910
MURPHY, KATHLEEN F. (Honours)	High Wycombe	1914
MURRAY, OLIVE MURIEL (Honours)	Newcastle-on-Tyne	1912
NEAVE, LYLE	Croydon	1918
NICHOLLS, GEORGE W. (Honours)	East Ham	1913
NICHOLSON, DAVID	Tunbridge Wells	1908
NICOLL, JEAN	Ilford	1910
PALMER, FRANCES ELEANOR	Bath	1912
PARKHURST, CONSTANCE M. R.	Westerham	1908
PARKINSON, MARY WHARTON	Newcastle-on-Tyne	1909
PEAKE, GEORGINA WINIFRED	Hampstead	1919
PEARSONS, ALBERT JOHN (Honours)	South Hackney	1908
PERRY, CONSTANCE (Honours)	N. Kensington	1914
PERRY, HORACE G. (Honours)	Ponders End	1911
PICTON-JONES, HILDA	Swansea	1920
POULTON, FRANCIS WILLIAM	Hounslow	1919
POWELL, ANNIE GERTRUDE	Streatham	1916
PRICE, KATIE	Burton-on-Trent	1915
PUTTICK, WALTER GAYLER (Honours)	Forest Gate	1912
RACKHAM, ARTHUR CYRUS	Harrow Weald	1908
RAMSDEN, ALICE FRIDA	Bath	1916
RAVENHILL, FREDERICK	Isleworth	1909
REED, EDITH M. G.	Hornsey	1910
REVES, MARGARET	Rudgwick	1911
RICHARDSON, MABEL	Sleights	1916
RIMMINGTON, VERA	Crouch End	1918
ROGERS, JOAN	Stoke Newington	1916
ROSS, ANNE MUNRO	Esher	1920
SANDERS, AGNES ALFRIEDA	Hampstead	1916
SARLL, WINIFRED MARGARET	St. John's Hill	1909
SATCHWELL, RENÉE	Aylesbury	1919
SHIPWAY, DAISY M. PROWSE	Grantham	1914
SISTER CECILIA (MARY O'ROURKE)	Highgate	1910
SKINNER, ARTHUR	Northumberland Park	1909
SOGA, JESSIE M.	Glasgow	1910
SPENCER-JONES, ERNEST	Hurstpierpoint	1916
SPIKES, EDITH	Chelmsford	1914
STIMSON, CLARA	Wimbledon	1908
STORK, ARTHUR IGNACE (Honours)	Bradford	1911
STRANG, EDGAR PERCIVAL (Honours)	Upper Tooting	1908
STUART, FLORENCE LOUISE (Honours)	Kinnaird High Sch., Lahore	1916
SULLENS, GERTRUDE (Honours)	Wood Green	1912
SUTHERLAND, AGNES L.	Monkseaton	1913
SYNER, KATE (Honours)	Golders Green	1916
TALBOT, KATHLEEN HAYWARD	Levton	1912
THOM, HARRY ERNEST (Honours)	Hull	1916
TIMSON, MARY M.	New Cross	1912
TODD, OLGA CHRISTINE	Derby	1918
TOPLIS, ELSIE M. (Honours)	High Wycombe	1915
TREGALE, ETHEL DOROTHY	Hampstead	1916
TRIMMINGHAM, R. ETHEL	Brighton	1916
TUDDENHAM, ELSIE	Uxbridge	1912
UPTON, FREDERICK RUFFORD	Hull	1911

LIST OF SUCCESSFUL CANDIDATES—*continued.*

909	VALANTINE, CATHARINE R.	Hampstead	1908
911	VICKERS, CARRIE MAY	Hove	1918
919	WATSON, EDITH L. (Honours)	Thornaby-on-Tees	1913
911	WATSON, GERALD WILLIAM	Walton-on-Thames	1909
910	WATTON, MARGARET VICTORIA	Weston-super-Mare	1918
909	WEBSTER, MARGARET (Honours)	Paddington	1916
914	WELCH, LUCY MAUD	Stamford Hill	1915
910	WENDEN, CHRISTINA (Honours)	Surbiton	1920
914	WHISH, NANCY	Ashford	1917
912	WHITELEY, ARTHUR ERNEST	Castle Douglas	1909
918	WILKINSON, ELIZABETH H. (Honours)	Maida Hill	1911
913	WILLMOT, HENRY CRUSE	Tunbridge Wells	1909
908	WILSON, MAISIE B.	Maida Vale	1911
910	WINSTANLEY, GERTRUDE MARY	Manchester	1918
912	WOOD, ADA FLORENCE	Bourne End	1917
908	WOOD, DORIS B.	Gerrards Cross	1912
909	WOOD, MARY FRANCES	Bayswater	1917
919	WOODS, KATE E.	South Tottenham	1913
908	YOUNG, WINIFRED ETHEL	Middlesborough	1918

